

Acknowledgements

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Forthcoming Concerts

The Italian Renaissance:

Music associated with the NGA's Renaissance Exhibition

Monday 30 January, 8pm, Killara Music Club, Ravenswood School Auditorium

Sunday 12 February, 2.30pm, Mosman Music Club, Blessed Sacrament Church, Mosman,

Saturday 24 March, 8pm, James O. Fairfax Theatre, National Gallery of Australia, Canberra

www.myspace.com/josieandtheemeralds

Josie and the Emeralds

I Call and Cry

Cries and complaints from the 16th and 21st centuries
Including Andrea Pandolfo's *Albanese*, a boatperson's lament

Saturday 26th November, 3pm
St Scholastica's Chapel, Glebe
Glebe Music Festival, 2011

Josie Ryan, soprano

The Emerald City Viols
Brooke Green, treble viol, director
Fiona Ziegler, tenor viol
Catherine Upex, bass viol
Elizabeth Rumsey, bass viol

Claire Edwardes, percussion

Program

John Dowland (1563-1626)	Can she excuse, (1597)
Robert Parsons (c.1535-c.1572)	In Nomine No.3
Orlando Gibbons (1583-1626)	The Silver Swanne, (1612)
William Byrd (c.1540-1623)	Why do I use my paper, ink and pen? (1588)
William Byrd	Susanna faire, (1588)
Dowland	Flow my tears, (1596)
Dowland	Piper's Pavan
Dowland	In Darkness Let me Dwell, (1610)
Robert Tylour (fl.1610, d.c.1637)	Out from the Deep (Psalm 130)
Giovanni Bassano (1558-1617)	Frais et Galliard, (1591)*
Thomas Morley (1558-1603)	Sing we and chant it, (1595)

Interval

Girolama Dalla Casa (1543-1601)	Io canterei d'amor, (1584)*
Morley	What saith my dainty darling? (1595)
Antonio de Cabeçon (1510-1566)	La Dame le demanda
Jacques Arcedelt (c.1505-1568)	O felice occhi miei, (1539)
Diego Ortiz (c.1510-c.1570)	Divisions on O felice occhi miei, (1553)
Anon.(Canconiero de Uppsala, 16th C)	Falalalan (villancico)
Anon. (Canc.de Uppsala)	Ay luna que reluces, (O beautiful moon)
Cabeçon	Diferencias sobre el canto llano del Cavallero (Divisions on the song of the soldier)
Thomas Tallis (c.1505-1585)	I Call and Crye to Thee
William Byrd	Ye Sacred Muses (23 November, 1585)
Christopher Tye (c.1505-1573)	In Nomine No.20: Crye
Andrea Pandolfo (contemporary)	Albanese, (2004) *

*Arrangements by Brooke Green

Fiona Ziegler, tenor viol

Fiona Ziegler has been an Assistant Concertmaster of the Sydney Symphony since 1995 and plays on her mother's two-hundred-and-fifty year-old Testore violin. As one of Sydney's leading baroque violinists, Fiona has performed with *Ensemble de la Reine*, the *Marias Project* and regularly with her own baroque trio, *Concertato*. She was a founding member of *The Australian Fortepiano Trio* and *Trio Pollastri*, and has made regular performances with the *Renaissance Players*, *Sydney Chamber Choir*, *Coro Innominata*, the *Sydney Soloists* and the *Australian Brandenburg Orchestra*. Fiona is also a founding member of the *Gagliano String Quartet*. She was a member of the *Sydney String Quartet* for four years, is now a member of the recently formed *Chanterelle String Quartet*, and has led the *Sydney Philharmonia Orchestra* since 1992. Since 2006 Fiona has been a regular guest of the acclaimed *Grevillea Ensemble*, performing exciting and challenging programmes with her friends Wendy Dixon and David Miller. In 2005 Fiona took up the mandolin and became a member of the *Sydney Mandolin Orchestra* and the *Antipodean Mandolin Ensemble*.

Catherine Upex, bass viol

Catherine Upex studied cello with Dorothy Sumner and Georg Pedersen; and viola da gamba with Jennifer Eriksson and completed her BMus hons at Sydney Uni in 1997. She has performed in various ensembles including *The Renaissance Players*, the *Conservatorium Baroque Orchestra*, *Salût*, *The Sydney Consort*, *Lautetia*, *La Folia*, *Zarabanda*, *Backgammon*, *Thoroughbass* and *The Opera Project*. Catherine has also made several chamber music recordings for 2MBS FM and ABC Classic FM. Since 2000, Catherine has performed on viola da gamba regularly in a series of concerts with *The Marais Project*. The group has recorded two CDs, "*Viol Dreaming*" (2007) and "*Love Reconciled*" (2009).

Elizabeth Rumsey, bass viol

Elizabeth Rumsey began her musical studies at the Sydney Conservatorium, and after a Bachelor degree and Postgraduate Diploma on recorder with Howard Oberg, moved to Europe for further study on recorder and early bowed string instruments. She studied with Randall Cook (Fiddle) and Rebeka Ruso (Viola da gamba) at the Schola Cantorum Basiliensis, with a focus on Medieval music, and in 2005 graduated with honours in Medieval Fiddle. Her main repertoire is music of the 15th and 16th centuries, with brief forays into the modern world of Telemann trios and Bach Passions. In addition to working with her own viol consort, she plays regularly with small and large ensembles based in and around Switzerland (*Chant 1450*, *Profeti della Quinta*, *The Earle his Viols*, *La Morra*, *Leones*, *Ensemble Daedalus* among others), and has made many CD, television and radio recordings.

Instruments

Brooke Green's treble viol by Jane Julier, England, 2001, after Henry Jaye, c.1620
Fiona Ziegler's tenor viol by Ingo Muthesius, Berlin, 1968.
Catherine Upex's bass viol by Ben Hall, Australia, 1999.
Elizabeth Rumsey's bass viol by Peter Erben, Freising, 1983, after Bertrand, 1701.

Biographies

Josie Ryan, soprano

After graduating from Sydney Conservatorium of Music, the soprano Josie Ryan completed her Masters degree specializing in Early Vocal Music and Historical Performance Practice at the Royal Conservatory of The Hague, with the aid of a grant from the Dutch Government. She has performed as an ensemble singer with various leading groups across Europe, including *The Tallis Scholars*, *The Amsterdam Baroque Choir and Collegium Vocale Gent*. Josie has a broad oratorio and concert solo repertoire ranging from the early Renaissance to the late Classical period, and has enjoys a busy concert schedule. Her operatic roles include *Rameau's Les fetes d'Hebe (Iphise)*, *Monteverdi's L'Orfeo (Ninfa)* and *Cavaleri's Rappresentazione di Anima e di Corpo (Anima beata)*. During her 12 years in Europe Josie sang regularly with *Pinchgut Opera* during annual visits to Sydney, and now lives here once again since November 2009. Josie has recorded numerous CDs and DVDs including the role of *Liebe* in Schmelzer's sepolcro "Stärke der Lieb", and Monteverdi's 5th and 6th books of Madrigals. In addition to performing regularly with The Emerald City Viols, Josie is frequently engaged as a soloist for other ensembles including *Australian Baroque Brass*, *The Choir of Christ Church St Laurence*, *Coro Innominata*, *The Oriana Chorale*, and *The Marais Project*.

Brooke Green, treble viol, director

In 2010, Brooke Green graduated with a Masters in Early Music Performance from the Early Music Institute, Bloomington, Indiana University, where she studied viol and vielle with Wendy Gillespie. Previously, as a baroque violinist, Brooke spent several years in London, performing with ensembles such as *The Hanover Band*, *The Brandenburg Consort*, *The London Handel Orchestra*, *Midsummer Opera* and *The City of London Chamber Players*. In Australia, Brooke has performed as a soloist with *The Australian Brandenburg Orchestra*, led various baroque ensembles and played in others led by Fiona Ziegler. From 1993 as director of *Backgammon*, Brooke directed many innovative programs of music on period instruments, in London, Sydney, Tasmania and Honolulu. For the Viola da Gamba Society of America, Brooke has given a recital of 17th century music for solo treble viol and directed a program of Australian contemporary music for viol consort. On vielle, Brooke has toured with the US-based *Ensemble Lipzodes* and directed multi-media, theatrical productions including Machaut's *Le Remede de Fortune*, *Queer Medieval Tales* and *O Fortuna* for MONA FOMA, 2010.

Texts

Can she excuse

Can she excuse my wrongs with Virtue's cloak?
Shall I call her good when she proves unkind?
Are those clear fires which vanish into smoke?
Must I praise the leaves where no fruit I find?

No, no, where shadows do for bodies stand
Thou may'st be abus'd if thy sight be dimmed
Cold love is like to words written on sand
Or to bubbles which on the water swim
Wilt thou be thus abused still
Seeing that she will right thee never?
If thou can'st not overcome her will
Thy love will be thus fruitless ever

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Seeing that she will right thee never?
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Was I so base, that I might not aspire
Unto those high joys which she holds from me?
As they are high, so high is my desire
If she this deny, what can granted be?

If she will yield to that which Reason is
It is Reason's will that Love should be just
Dear, make me happy still by granting this
Or cut off delays if that I die must
Better a thousand times to die
Than for to live thus still tormented
Dear, but remember it was I
Who for thy sake did die contented

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Glossary

In Nomine: The *In Nomine* line is a melodic framework that underpins many 16th and 17th century English instrumental works, deriving from the *Gloria tibi Trinitas* in a mass by John Taverner. For these performances, we have restored the original text to the *In Nomine* line, in order for it to be sung.

The Silver Swan

The silver Swan, who living had no Note,
when Death approached, unlocked her silent throat.
Leaning her breast upon the reedy shore,
thus sang her first and last, and sang no more:
"Farewell, all joys! O Death, come close mine eyes!
"More Geese than Swans now live, more Fools than Wise."

Why do I use my paper, in and pen?

Why do I use my paper, ink and pen,
And call my wits to counsel what to say?
Such memories were made for mortal men;
I speak of Saints whose names cannot decay.
An Angel's trump were fitter for to sound
Their glorious death if such on earth were found

Whose patience rare and most courageous mind,
With fame renowned perpetual shall endure,
By whose examples we may rightly find,
Of holy life and death a pattern pure.
That we therefore their virtues may embrace
Pray we to Christ to guide us with his grace.

Susanna faire

Susanna faire, sometime assaulted was,
by two old men desiring their delight:
whose false entent, they thought to bring to passe,
If not by tender love, by force & might:
to whom she said, if I your sute denye,
you will mee falsely accuse, and make mee die.
And if I graunt to that which you request,
my chastitie shall then defloured bee,
which is so deere to mee that I detest
my lyfe, if it beerefted bee from mee:
And rather would I dye of mine accord,
ten thousand times, then once offend the Lord.

Flow my tears

Flow, my tears, fall from your springs!
Exiled for ever, let me mourn;
Where night's black bird her sad infamy sings,
There let me live forlorn.

Down vain lights, shine you no more!
No nights are dark enough for those
That in despair their lost fortunes deplore.
Light doth but shame disclose.

Never may my woes be relieved,
Since pity is fled;
And tears and sighs and groans my weary days
Of all joys have deprived.

From the highest spire of contentment
My fortune is thrown;
And fear and grief and pain for my deserts
Are my hopes, since hope is gone.

Hark! you shadows that in darkness dwell,
Learn to contemn light
Happy, happy they that in hell
Feel not the world's despite.

In Darkness Let me Dwell

In darkness let me dwell; the ground shall sorrow be,
The roof despair, to bar all cheerful light from me;
The walls of marble black, that moist'ned still shall weep;
My music, hellish jarring sounds, to banish friendly sleep.
Thus, wedded to my woes, and bedded in my tomb,
O let me dying live, till death doth come, till death doth come.

My dainties grief shall be, and tears my poison'd wine,
My sighs the air, through which my panting heart shall pine:
My robes my mind shall suit exceeding blackest night,
My study shall be tragic thoughts, sad fancy to delight.
Pale ghosts and frightful shades shall my acquaintance be:
O thus, my hapless joy, I haste to thee, I haste to thee.

Out from the deep

Out from the deep to thee o Lord I cry
From place far off, yet thou (thou) good Lord be nigh.
Lord hear my voice, and with attentive ear
Receive the complaints wick humbled soul(e) doth rear.
If strictly Lord transgressions thou shalt ey(e),
Lord who shall stand? in sad despair we die.
But justice thiyn (thine) still mercies thoughts displays
That greatness, fear, and goodness, love may raize (raise).

Frais et Galliard (instrumental)

Fresh and confident, one day among a thousand
I strove to make an ample breach
In the defences of a fair maid
to fulfill the works of nature.

She replied: 'Such is my desire,
but I fear it is too small'
When she felt it, she cried:
'By our lady! Make haste, for I swoon.'

Sing we and chant it

Sing we and chant it,
While love doth grant it,
Fa la la etc.
Not long youth lasteth,
And old age hasteth;
Now is best leisure
To take our pleasure.
Fa la la etc.
All things invite us
Now to delight us,
Fa la la etc.
Hence, care, be packing,
No mirth be lacking;
Let spare no treasure
To live in pleasure.
Fa la la etc.

part writing, creating a fascinating tension between the heartfelt main musical theme and its formal, tightly constructed elaborations.

The Spanish *villancico* derives from the Spanish word for peasant and is a song form where emotions could be directly expressed. So while the music of *Ay Luna* is faithful to the mood of the simple text, its hymn-like setting creates a curious hybrid of sacred and secular reverence, reminding us of what may have been pagan origins. *Falalalan* has a sophisticated sense of fun. This is still music for the court and the nobility where they can flirt with the idea of mixing with the peasants.

Like *Out from the Deep, I call and crye to Thee* is also based on Psalm 130 and its melodic theme outlines a long sweeping arc, vividly portraying this extended *crye*. Tallis never gave up his Catholicism yet retained the patronage of Elizabeth I. His *O sacrum convivium*, is set to the same music as *I call and crye* and this practice of contrafactum is often cited as evidence of his pragmatism in adapting to Elizabeth's command that English replace the Latin text for Anglican services. However, Elizabeth also supported a joint publication by Tallis and Byrd of Latin church music and she made no attempt to restrain Tallis from continuing to write in the full-blown imitative style of the Continent, as demonstrated in this motet.

Christopher Tye's *Crye* is one of about 30 five-part *In Nomines*, many with curiously enigmatic titles such as *Follow me* and *Saye so*. One wonders if his purportedly uncompromising and fearless character isn't reflected in this work.

Dr. Tye was a peevish and humoursome man, especially in his latter dayes, and sometimes playing on ye organ in ye chap.[el] of qu. Elizab. wh.[ich] contained much musick but little delight to the ear, she would send ye verger to tell him yt he play'd out of tune: whereupon he sent word yt her eares were out of Tune. (Anthony Wood, a chronicler of Tye's time.)

Crye begins in duple time and the repeated note motif might represent the earthly cries of street marketeers. This morphs into a triple time section which we treat as a 'divine' dance, in respect to numerology theories of the number three representing the trinity or perfection.

Albanese was composed in response to the desperate conditions suffered by Albanian refugees attempting to make the sea voyage to Italy. Originally for voice, trumpet and bass viol, it appears on the CD *Travel Notes* featuring the brothers Andrea and Paolo Pandolfo. I transcribed *Albanese* from the CD and made this arrangement for *Josie and the Emeralds* because of the harsh policies of the Australian government and the Coalition Party towards refugees. When I wrote to Andrea Pandolfo, seeking performance permission for this arrangement which he kindly granted, he asked that we dedicate the song "to boatpeople everywhere." We have since had a few more emails about what he refers to as the "world wide boat people tragedy." I asked if he would write a few words about the song and he replied: "When I wrote *Albanese* I was that mother with her little daughter in her arms."

With the extraordinary *In Darkness Let me Dwell*, Dowland took the idea of suffering to a new level. Here the melancholy subject describes a living hell, preferring death. Words such as “sorrow,” “despair,” and “woe” set off startling dissonances and the final open-ended cadence seems as eerily unsettling now as one imagines it must have been in his day. This claustrophobic atmosphere may have been familiar to readers of Timothie Bright’s popular 1586 *Treatise of Melancholie*: “...the fancy ouertaken with gastly fumes of melancholy, and the whole force of the spirit closed vp in the dungion of melancholy darkness, imagineth all dark, blacke and full of feare...”

Robert Tylour’s *Out from the Deep* is based on the Penitential Psalm 130, De Profundis, traditionally used in liturgical prayers for the faithful departed. “The Deep” is an epithet for the depths of the sea, which in turn is an image of the realm of death.

Clemens non Papa’s *Frisque et Gaillard* became one of the most popular madrigals of the 16th century, inspiring several ornamented versions such as Bassano’s *Frais et Gaillard* from his *Motetti, madrigali et canzoni...* (Venice, 1591). Perhaps the appeal was also due to its humorous and suggestive text. Intriguingly the music seems to sag just when the fair maid complains “it is too small” and this effect is exaggerated in Bassano’s version when at that point, the ornaments suddenly cease.

While the English court celebrated the concept of melancholy, there was an equal fascination with Italian aesthetics as representing all that was hedonistic, flirtatious and virtuosic. Thomas Morely became one of Elizabeth’s chief Italian propagators. He cultivated a carefree style, and by anglicizing and adding a “fa la la” refrain to the Italian *balletto*, created the English *ballett*, a witty and light-footed genre. He thus unashamedly mined Gastoldi’s balletto *A lieta vita* to create *Sing and we chant it*.

Like *Frisque et Gaillard*, *Io canterei d’amor* was also a very popular madrigal upon which to create divisions and this version is from Dalla Casa’s *Il Vero Modo...* (Venice, 1584). In 16th century England and Europe, the viol consort was the most highly valued instrumental ensemble and although a great deal of viol consort music survives from England, there is far less Spanish music. Possibly this indicates a greater tradition of extemporization. Under the constant scrutiny of the Inquisition, composers were instead permitted to turn to pre-existing structures and elaborate on them. A master of this art was Diego Ortiz, from Spanish-controlled Naples. In his *Tratado de Glosas*, 1553, he gives an example of how to add divisions to the soprano part of the madrigal *O felice occhi miei*. Here he encourages the player to create ‘beautiful florid runs’ and advises that ‘the grace and effects which the hand has to execute are created by he who plays sweetly so that the music comes out first in one way, then in another, mixing in some deadened (sic.!) trills and some passagi...’

Contemporary to Ortiz was the blind organist and renowned improviser Antonio de Cabeçon, working in Madrid. In 1554 he accompanied Philip II of Spain to England for his marriage to Mary Tudor and there his music had a marked effect on the development of English instrumental music. Cabeçon’s *diferencias* (variations) are remarkable for the strictness of their

Io canterei d’amor sí novamente? (instrumental)

I would sing of love in such a new way
I would draw a thousand sighs
from that hard heart, and light a thousand
noble desires in that chill mind:

and I would see her often change expression,
and wet her eyes, and turn more pityingly,
like one who, when it’s no use, repents
of other’s suffering and her own error:

and the scarlet roses in among the snow
move at her breath, revealing ivory,
changing to marble those who gaze closely:

and all that holds no regret for me
in this brief life, but only glory
at having been born in this late age.
(Francesco Petrarca)

What saith my dainty darling?

What saith my dainty darling,
Shall I now your love obtain?
Long time I sued for grace,
And grace you granted me,
When time shall serve and place,
Can any fitter be?

O felice

Oh happy eyes of mine , happy (are) you
who are dear to my sun,
For you resemble the sweet and guilty eyes of him.

You are beautiful, glowing,

You are happy . But I,

I am not, I who, to quiet my desire of you ,
hurry to gaze and then I languish.

Falalalan

Falalalan, falalalera
from the stream of Guerda

When I come back
from looking after the livestock
everyone tells me that
I laved to let my daughter
marry Pedro; she gave me this small ring

Falalalan,

When Lent comes I will eat nothing
at all,
I will not eat sardines, Nor anything salty.
Whatever I like can’t be cooked.
Fried breadcrumbs give me the shivers.

Falalalan, falalalera
from the stream of Guerda

Ay Luna

O beautiful moon,
All night you give me light!
O moon so resplendent,
Illuminate the sierra,
Wherever I come or go.

I Call and Cry to Thee

Ye Sacred Muses

Ye sacred Muses, race of Jove,
whom Music’s lore delighteth,
Come down from crystal heav’ns above
to earth where sorrow dwelleth,
In mourning weeds, with tears in eyes:
Tallis is dead, and Music dies.

Albanese

This sea
So black
Has no lights on the waves
They are closed, cold eyes
They are profound tears

And I see you
Sweet nana bobò (baby's name)
Sleeping tight
Like a child bobò
Rock-a-bye, rock-a-bye...

If there is a great wind
On the boat
That rapidly blows away
Desires and great hopes
Then its breath shatters me

And I see you
Sweet nana bobò
Your hands
Are cold bobò
Rock-a-bye, rock-a-bye...

And I see
Far away from me
And I feel
Inside of me
Flashing lights, shrieking women
I see, and then feel the impossible rage that
You left me with
Because you departed this world just like that
And I find myself without
your eyes, your lips, your hair

Now I also smell
The odour of diesel
It's a memory that takes me
Straight to the depths of my pain
Your hands
Sweet nana bobò
Too cold
In my lap bobò
Rock-a-bye, rock-a-bye...

And I see
Far away from me
And I sense inside of me
Flashing lights, shrieking women
I see, and then feel the impossible rage that
You left me with
Because you departed this world just like that
And I find myself without
your eyes, your lips, your hair

When the ambitious and apparently lovesick Earl of Essex, Robert Devereux felt Elizabeth was no longer favouring him, he persuaded John Dowland to set his *Can she excuse* to music. Essex often breached court protocols and had to retreat to the country. There he would walk in the woods and write sonnets to the Queen begging her forgiveness. But ultimately his scheming just went too far, and in 1601 he was beheaded for treason.

The dissonant cross relations or chromatic clashes in Robert Parsons *In Nomine* suggest he had something to complain about. Perhaps there was the strain of being a secret Catholic in Protestant England? Or perhaps he truly was a Renaissance 'choleric' personality, quick to anger, producing too much yellow bile. The piece begins with a sense of reasonable argument with the treble viol pitted against the lower three parts. The momentum grows until moderation gives way to furiousness with the lower voices often breaking ranks and appearing to henpeck each other. Throughout, there is the sung *In Nomine* line, perhaps acting as an impartial judge but finally bringing these disputes to a sense of resolution.

Orlando Gibbons' gloriously expiring swan is actually a metaphor for his fear that with the death of its patron and icon Elizabeth I, the demise of the English madrigal was imminent. We can infer this in his final line: "More geese than swans now live, more fools than wise."

In the late 1570s, overt attempts by the Jesuits to win back their lost congregation resulted in Elizabeth radically hardening what had previously been a more tolerant policy towards proselytising Catholics. In 1581, three Catholic priests, including Edmund Campion, known as the Tyburn martyrs, were hung, drawn and quartered. *Why do I use* is Byrd's setting of Henry Walpole's lament over these deaths.

Susanna faire is based on the apocryphal story of Susanna and The Elders where two old men threaten to dishonour the young Susanna if she will not sleep with them. Unusually, Byrd gives the protesting voice to the woman. Both songs are from his 1588 collection: *Psalms, sonets and songs of sadness and pietie*.

Sadness, pietie and despair were all part of the Renaissance preoccupation with the concept of melancholy. Sufferers of melancholy could be revered for their sophistication since melancholy was considered conducive to profound contemplation. It could be also welcomed as a "passion full of great delite." As Puttenham wrote in *The Arte of English Poesie*: "Lamenting is altogether contrary to rejoicing, every man saith so, and yet is it a piece of joy to be able to lament with ease."

John Dowland's most famous lament, *Flow my tears* was originally composed as an instrumental work: *Lachrimae pavane*. This quite literally became his signature song and he would occasionally sign his name "Jo. Dolandi de Lachrimae." The four-note descending motif that begins *Flow my Tears*, famously 'word-paints' the suffering subject, a heart-rending depiction of despair or falling tears. *Piper's Pavan* adopts a very similar structural and harmonic framework however in this version, there are no falling tears.

Program Notes

Since the 13th century, the concept of *crye* has had a long and varied history. Not only could it indicate a fit of weeping, it could also express "an importunate call, a prayer, entreaty; an appeal for mercy, justice, etc." More prosaically, a *crye* could refer to a proclamation of wares to be sold in the streets, e.g. the London cries. A *complaint* could signify "an utterance of grief or a lament," and this was particularly keen to the Renaissance ear. But a *complaint* could also signify a more objective grievance, in the sense that we commonly understand it today. (above definitions from the Oxford English Dictionary, 2nd edition.)

This program explores various ways a *crye* or *complaint* could be musically expressed, largely in the sophisticated court circles of the 16th century. And we also include an example of a modern day *crye*.